

CD 2012 -- 96



UNIVERSITY OF TORONTO  
FACULTY OF MUSIC

**2012-13**  
season

## University of Toronto Wind Symphony

Jeffrey Reynolds, conductor

Cláudia Oliveira, vibraphone soloist

Friday, November 30, 2012

7:30 p.m. MacMillan Theatre

Edward Johnson Building

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# UNIVERSITY OF TORONTO WIND SYMPHONY

Jeffrey Reynolds, conductor

## PROGRAM

**Festivo**

**Edward Gregson**

**Memories of the San Bernadino Freeway  
- A Poem for Wind Ensemble**

**Patrick McGraw**

*2011-12 Wind Composition Competition Co-winner*

**Concerto for Vibraphone and Wind Ensemble**

**Ney Rosauro**

- I. Recitativo-Allegro
- II. Acalanto
- III. Vivo

Cláudia Oliveira, vibraphone soloist

## INTERMISSION

**An Emily Dickinson Suite**

**Christopher Marshall**

- I. *This Is My Letter To The World*
- II. *To Hear An Oriole Sing*
- III. *I'm Nobody*
- IV. *The Little Stone*
- V. *If I Can Stop One Heart From Breaking*
- VI. *A Narrow Fellow In The Grass*
- VII. *A Day! Help! Help! Another Day!*
- VIII. *Hope Is The Thing With Feathers*
- IX. *This Is My Letter To The World - Finale*

**The Fisher Who Died In His Bed  
- Variations on a Newfoundland Folk Song**

**John Herberman**

- I. *Jim Jones - The Fisher*
- II. *Lament*
- III. *Celebration*
- IV. *Remembrance*

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# Program Notes

## EDWARD GREGSON (b. 1945) **Festivo (1985)**

English composer Edward Gregson has written orchestral, chamber, instrumental, and choral music, as well as music for the theatre, film and television. A graduate of the Royal Academy of Music in London, Mr. Gregson was appointed Principal of the Royal Northern College of Music in Manchester in 1996, retiring in 2008 to concentrate on his composition.

Mr. Gregson's commissions have included works for orchestras throughout Europe, North America and the Far East and he has written extensively for brass band and wind ensemble. He recently conducted Toronto's Hannaford Street Silver Band in performance of his *Rococo Variations and Trumpets of the Angels* featuring Canadian trumpeter Jens Lindemann as soloist. At that time, The University of Toronto Wind Symphony was happy to have the opportunity to work with Mr. Gregson on their performance of his piece *Festivo* which will be played this evening.

*Festivo*, one of Mr. Gregson's most popular works for wind band, was commissioned by the Bolton Youth Concert Band on the occasion of their 10th anniversary. On his website, the composer describes the work as festive and exuberant, in a rondo style with a lighthearted main theme. Following a quieter episode, the final statement of the rondo leads us to an exhilarating conclusion. *Festivo* was premiered by conductor Nigel Taylor and the Bolton Youth Band in July 1985, at the Conference of the World Association of Symphonic Bands and Ensembles in Belgium.

## PATRICK MCGRAW (b. 1968) **Memories of the San Bernardino Freeway: a poem for wind ensemble (2012)**

Born in the United States, Patrick McGraw immigrated to Canada in 2001. He earned a Ph.D in theoretical physics from Caltech in 1996, but subsequently returned to school to study music composition. While continuing to be active as a researcher and teacher in the sciences, he earned his MA in composition from York University in 2010 and is currently a DMA student at the University of Toronto where he is studying with Gary Kulesha. He has also studied with Alexander Rapoport. As a clarinetist and saxophonist, he has a particular affinity for wind instruments. His chamber, electro acoustic and wind ensemble music have been performed in both the U.S. and Canada.

## NEY ROSAURO (B. 1952) **Concerto for Vibraphone and Wind Ensemble (1996)**

Brazilian composer and percussionist Ney Rosauro was educated in Rio de Janeiro, Brazil, the Hochschule für Musik in Germany, and completed his doctorate at the University of Miami. An active symphonic percussionist, Mr. Rosauro has performed as a soloist and with orchestras in over thirty-five countries. As a composer, he has published more than 50 pieces for percussion and his works have been recorded by artists such as Evelyn Glennie and the London Symphony Orchestra. In 2009, Mr. Rosauro left his position as Director of Percussion at the University of Miami

to dedicate his time to performing and composing. He also decided to dedicate three mornings each week to play music in hospitals, nursing homes and homeless shelters. He encourages other musicians to do the same saying, "I advise that every musician should dedicate some of his time to do this kind of volunteer work, because through music and love we can make this world a better place."

*The Concerto for Vibraphone and Wind Ensemble* (originally written for chamber orchestra) is dedicated to Scottish virtuosa percussionist Evelyn Glennie. Premiered in Brazil in 1996 by the composer and the Orquestra Unisinos under the direction of Maestro José Pedro Boessio, the work is in three movements with a bridge that connects the last two without a pause. The first movement represents the constant life struggle of the poor people in the dry lands of northeastern Brazil. The second, *Acalanto*, is based on a Brazilian lullaby – the soloist using the rattan handle of the mallets to evoke the sound of music boxes used to lull children to sleep. The final movement depicts the flight of seagulls, inspired by time the composer spent at Ipanema Beach in Rio de Janeiro.

**CHRISTOPHER MARSHALL (b. 1956)  
An Emily Dickinson Suite (2009)**

Christopher Marshall was born in Paris, grew up and was educated in Australia and New Zealand, and is currently Head of Composition at the University of Central Florida in Orlando. A composer of orchestral, wind ensemble, chamber and choral music, Mr. Marshall writes works which are described as accessible, exhilarating and that emphasize expressive memorable

melodies. Although he has a Master of Music degree, he describes himself as a "self-taught" composer, and says that he believes that the foundation of his musical style is "a strong belief that music is primarily a means of expressive communication with an audience."

*An Emily Dickinson Suite* was commissioned in 2009 by the Amherst Regional High School to honour the poet who is, perhaps, the best known citizen of Amherst Massachusetts. The suite is presented in nine vignettes inspired by eight poems written by Dickinson. Although Emily Dickinson did not give her poems titles, the composer has used the first line of the poems as the title for each movement: *This Is My Letter To The World; To Hear An Oriole Sing; I'm Nobody; The Little Stone; If I Can Stop One Heart From Breaking; A Narrow Fellow In the Grass; A Day! Help! Help! Another Day!; Hope Is The Thing With Feathers; This Is My Letter To The World*. With the use of the same poem to open and close the suite, Christopher Marshall writes "Now the suite comes full circle – from a dawn chorus in the opening movement to a twilight chorus..."

**JOHN HERBERMAN (b. 1953)  
The Fisher Who Died in His Bed  
- Variations on a Newfoundland Folk  
Song for Concert Band (1995)**

John Herberman, a highly diverse, Juno nominated Canadian composer, writes music for television and film, as well as live theatre, industrial music and jazz groups. He was asked to design the sound music for two national museums in Ottawa, and has composed several band compositions. Mr. Herberman, who has degrees in music and education from the University of Toronto, furthered his training as a composer at



the Royal Conservatory of Music and the Eastman school of music.

The inspiration for *The Fisher* *Died in His Bed* came when the composer heard the tune on a tape by the Canadian folk-rock band Figgy Duff. The verses of the song tell the story of Jim Jones:

*Old Jim Jones the fisher, the trapper the trawler,*

*Jim Jones the fish killin' banker is dead.*

*No fisherman surely never stepped in a dory,*

*Like Jim Jones the fisher who died in his bed.*

The work is written in four movements: *Jim Jones – The Fisher, Lament, Celebration, and Remembrance*. Played without pause or interruption, the movements tell the story of the life and death of Jim Jones, ending with the final stroke of the chimes as Jim Jones is laid to rest.

*Program notes by Lisa Jack*

## Biographies

JEFFREY REYNOLDS is Coordinator of Performance at the Faculty of Music, University of Toronto and conductor of the Wind Symphony as well as instructor of trumpet. As a trumpeter he has performed and recorded with the Calgary Philharmonic, Hamilton Philharmonic, the Orchestra of the Royal Winnipeg Ballet, the Hannaford Street Silver Band, the Stratford Festival Ensemble and others, as well as playing many theatre and commercial engagements. He regularly conducts student, community and professional ensembles, including the York Region Honour Band, and the Durham Schools Honour Band, as well as the Southampton Festival Winds and the Toronto Wind Orchestra. In 2007 he appeared as guest conductor at the Midwest Band and Orchestra Clinic with the Oregon Symphonic Band. Jeff Reynolds received his Ph.D. from the University of Toronto, after degrees from York University, the University of Calgary and the University of Victoria. Dr. Reynolds is a founding member of the Canadian Wind Band Repertoire Project, and is active as a guest conductor, clinician, journal

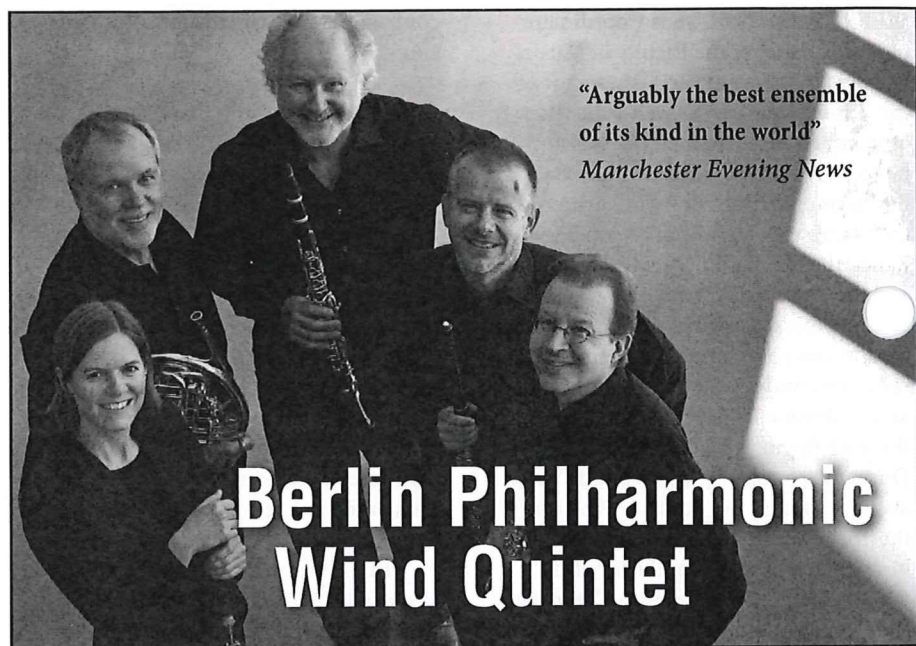
contributor and adjudicator across the country.

With a career of more than 20 years and a multitude of accolades from the music industry, percussionist **CLÁUDIA OLIVEIRA** has been, since 2005, totally dedicated to the mission of performing works by Latin American composers. Ms. Oliveira has been an important contributor to the expansion of percussion repertoire by Latin American composers in both a solo and chamber context with many pieces having been written for, or dedicated to her by Latin American composers, including Raul Tudon, Ignacio Baca-Lobera, Edson Zampronha, Leopoldo Novoa and Paul Desenne.

Ms. Oliveira has presented concerts and master classes in percussion throughout Brazil, Latin America, Europe, the United States and Mexico. She was a member of the Mexican percussion quartet Tambuco from 1997 to 2002, with whom she recorded four CDs and presented concerts at international festivals including Italy, Germany, France, United States, Argentina, Uruguay,

Venezuela and Colombia. From 2002 until 2007 she lived in France where she continued to perform as a soloist, chamber musician and educator. Upon returning to her native Brazil, Oliveira taught percussion at the Fundação Carlos Gomes and the Universidade do Estado Pará in Belém, Brazil. For five years she was artistic director of the Amazonian percussion quintet Tacap, and is a member of Duo Marakadon with pianist Gelda Silva and O Duo 2 Tempos with trumpeter Ayrton Benck. She was also the founder and artistic director of the Festa do Ritmo, a five-day, annual percussion festival that includes concerts, master classes and workshops in various cultural spaces in Belém.

Ms. Oliveira has received many awards and prizes in her career including first place in the International Soloist Competition in Porto Alegre, Brazil and first place in the Creative Music Competition in Londrina, Brazil. She has received awards from The Carlos Gomes Foundation in Belém, Brazil and from the National Arts Centre (Centro Nacional de las Artes) in Mexico. Ms. Oliveira has written a performance method for xylophone based on the Brazilian rhythm known as chorinho. She currently resides in São Paulo, Brazil where she divides her time performing and teaching percussion.



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